Abysmal Despair #2

Black Gangrene returns with a newsletter that provides a foresight into the label's fresh cluster of releases as well as reflections and thoughts from close associates.
This issue holds a special report on a foursome onslaught of Australian underground mastery, together with echoes from Black Cilice's sinister vortex, the hideous wails of the Faceless Entity, plus an assertion over Tschernobyl's nullifying necromancy. Enhancing these discussions, we explore and depict our new releases to the detail, which include a ceremonial hex of imperbious and hermetic momentum granted by Mons Veneris, bosnian's ominous wraith of Vrasësinerëzve and the glorious banishing of a 20-year-old recording of the mighty Vlad Tepes.

INTERVIEWS:
Black Cilice, Tschernobyl, Faceless Entity

REPORT:
Australibus Tenebris & Reviews

08/2016
www.blackgangrene.com

Emerging from the stygian strands of Austria, Tschernobyl calls forth the nethermost void in the form of piercing Black Metal that conjurates an aura of despair and ancient devilry.
We descended into the abyssal womb to expunge knowledge from this cryptic entity of the underground Black Metal.

How do you foresee the evolvement of Tschernobyl since its inception up till the very moment? What would you consider to be the main reasons and goals back when summoning this horde?

The trigger was pulled sometime during the year 2006, everything was impetuously improvised and recorded abrupily in the heat of the moment back then. Those old recordings were mainly meant for my own pleasure. The cause naturally evolved over the years and became something more "homogeneous" and "serious", as it is today. The main purpose was (still is and always will be) to manifest my disgust towards modern society and vomit forth sonic poison upon mankind. I understand this project as a rotten and shabby wound on earth's surface that is spreading disease and death. Therefor the choice of the name is quite fitting. By the way, the term "horde" is a bit out of place here, since I'm waging this war alone.

Upon listening to Tschernobyl's releases, one faces the duality of a crude and unpolished sound permeated by bleak, cold riffs and dynamic arrangements that offer a sense of variation and progression. Are the arrangements a developing process or a genesis based on spontaneity and improvisation?

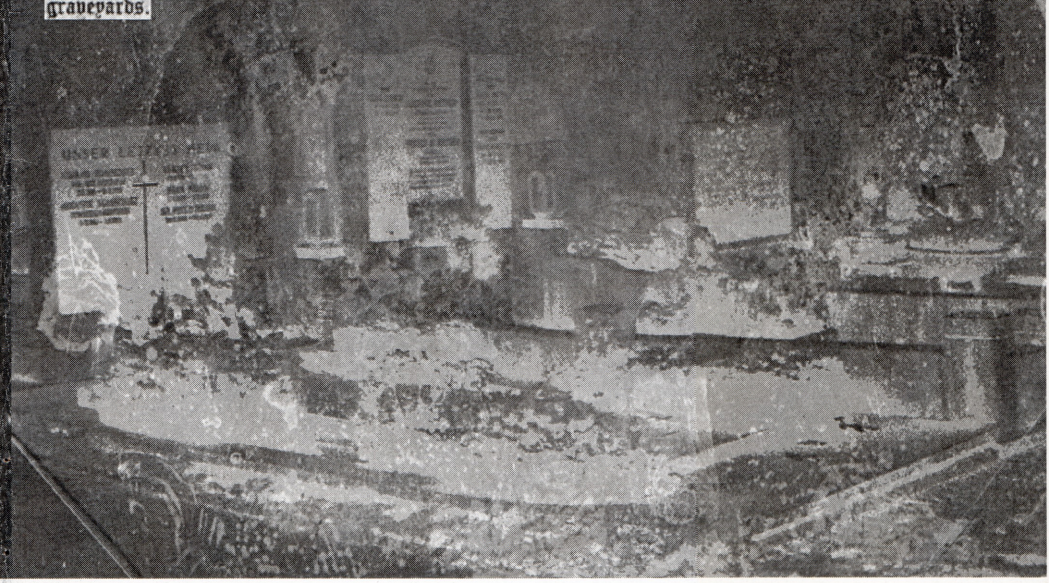
Improvisation and spontaneity are the most important factors in the beginning of the creating process, since everything emerges from primal chaos. But until the knife is ready to slash some throats there is of course a need for forging, sharpening and arranging. For my latest release every single song was rehearsed before recording, but there is still enough room left for an healthy amount of playing errors and other spontaneous improvisations.

What are the main impetus behind the aesthetics of Tschernobyl? Would you consider the lyrical content and the graphic direction of your releases to be aspects of great importance to you, or is the music essentially the flame than burns the highest?

The main impetus behind the aesthetics is simply "death" and anything related to it. The lyrical and visual aspects have became pretty important over the years as well and shall be given the same attention as the music itself. During the songwriting process the different issues (music, lyrics, and visuals) are taking shape, mostly each thing independent from the other. You can see them as various units that are melting into one whole entity in the end, or like different sorts of fuel which feeds a central raging flame.

Black Metal is the primary and fundamental essence and clout on Tschernobyl's Art. What does Black Metal mean to you on a material and spiritual level and in what way your listening habits and favorite records/bands inspire you when writing? What would you list as your primordial influences?

I don't think Black Metal should have a material value for anyone. It's okay (at least in a "collectors" point of view) to spent an fair amount of money in purchasing tapes, vinyls, CDs or shirts to honor the artists, but it turns into some sort of mundane materialism as soon as you are making pictures of your stores to brag around in the world wide web. On the spiritual level for me, Black Metal is a gateway into the netherworld, a clandestine medium which reverse anything that is considered as "good" by feeble modern man. An intolerant and ruthless outburst of abhorrence.
About my influences, in some way or another I'm unconsciously influenced by anything around me, be it visual or acoustic. Consciously I seek inspiration from various books, documentaries/movies, soundtracks and local graveyards.



THE ESSENCE OF DEATH

We descent into the bottomless pit and in absolute darkness followed the echoes of ceremonial rites and death exaltation.
A curse named Black Cilice.

Black Cilice has had a flowing course of releases since its earlier demos in 2009. Looking back at the project's embryonic stages, what would you regard as to have been the driving force(s) and goal(s) for its inception and how do you perceive the evolution of the band since its origins to the very present, both musically and conceptually?

Black Cilice reflects all the dark energy inside me. All the change was instinctive, natural. Things are meant to be what they are meant to be. It's stronger than me. The only true requirement for my creation is to be deeply meaningful to me.

Satanism, the apotheosis of Death and the hidden mysteries of the Occult are recurrent leitmotifs on Black Cilice's releases. How would you define the aesthetics and symbology behind the project's output? Would you consider Black Cilice a vessel that you appropriate to mirror those reflections or could it be the other way around?

Black Cilice is much more than merely recording music. It's a deep dimension inside me in which I can dive at any moment. From simple thoughts, to writings, music and other acts / manifestations, several things can happen. But one way or another all those thoughts and actions flow to the music, which is my preferential way of expression. The aesthetic of Black Cilice is rooted in the traditional Black Metal imagery, the only way it makes sense to me.

Since its earlier developments, Black Cilice have managed to assemble a savage, ferocious raw sound though simultaneously utterly mesmerizing and engaging. Would you consider outside musical and generally artistic and esoteric influences weigh in when writing for Black Cilice? If so, could you enlighten us on those sources of inspiration?

Musically Black Cilice is mainly inspired by the second wave of Black Metal (in the early 90's) and the true underground since then. Conceptually Black Cilice has been mainly obsessed with death, the dead and their dark energies from beyond.

The portuguese Black Metal underground has been thriving imperiously for the last 10 years with a gathering of bands that share the same values and ethics. Considering the releases Black Cilice have shared with other portuguese names over the years, what is your insight on the country's underground scene and in what way(s) you find Black Cilice to have common goals with other individuals/bands?

Each band has its sound, ideology and ideas but some of these bands share the same vision about what is Black Metal and what is the underground. In the end, that's what ties Black Cilice with the Black Circle, Satanize, Arcanus Tenebrae, among others.

After releases that range from highly limited demos to compilations of sold out material and several full-lengths, what can we expect for Black Cilice in the future? Is there anything you feel have yet to be attained with Black Cilice?

A new album is being prepared, entitled Banished from Time. It will be ready when the time is right.
The mere act of existing in the world of the living is per se something to attain permanently.

Black Cilice is a project of a sole individual. How does it function in terms of songwriting, performance and recording? Do you handle it as a thoughtful process or do you give free expression to improvisation?

Black Cilice had/has the collaboration of other members besides me, when it was/is meaningful. There isn't a formula to be repeated, each recording is unique.
When recording there's no improvisation, everything just comes together very clearly in my mind when the time is right. Even if driven by instinct, I already know what I want to do.

HYMNS FROM THE BLACK FOREST

The year of 2016 is witness to an unholy alliance of four Australian hordes that symbolize the supreme essence of the Black Metal underground Down Under. Released on vinyl, we contemplate four parallel takes on the rawest side of Black Metal. Seeking a clearer enlightenment into the fathomless void threshed by these four hordes, we took the audacity of addressing the spectral beings behind this infernal venture.

RATTENKÖNIG is perhaps the most preeminent cast of this wild pack, providing four songs to the record. Brought to life at the end of 2012, the King of Rats delivered three tapes in the year of 2013. "All of this material was heavily improvised. It wasn't until we started working on 'Blood Perversions' in mid 2014 when the song structures and tracks were more thoroughly planned and rehearsed". This demo preceded the 2015 opus Cult of Rats, which "was written and recorded in the Black Forest Studios, as well as the tracks for the 'Hymns of the Black Forest' LP."
The songs featured on this split LP lean towards the ambience found on Cult of Rats: raw yet enthralling Black Metal that drifts between dashing riffs encompassed by assorted melodic appulses and further mid-paced, obscure sections, in a whole unified by an atmosphere of hatred and disgust, considering the maniacal vocals therefrom a crowning example.

Side B launches with SALVATION, an onliest endeavour of Noctarth. Summoned in the Winter of 2012, this project is presented by "Runes of Winter & Death", a track "written and recorded in January of 2014 between the Winter Wrath and Demo IV demo tapes", with vocals "recorded over a year later in February 2015". Originally intended to be included on the next Salvation demo tape, it was later "decided that this would be better remaining as a stand-alone track."
Musically and conceptually, we are bestowed with primeval Black Metal consumed with an aura of ancient Darkness and Death apotheosis.

Following Salvation, arises **BLOOD RITUAL**. Project created by Necropriest, "the first demo was recorded in December of 2013 on an analogue 4 track", one which "was released later in 2014 by Australibus Tenebris." Arguably the most savage recording of the whole gather, "The Night Wanderer's Despair was recorded on tape in the Black Cellar, sometime in 2014 with Noctarth on drums" and is an intense and leak displaying of putrid Black Metal.

Consummating this solemn ceremony of Hatred and Darkness, **DZARKDZAAL** is brought forth, "**NO LINE UP NO HOPE NO FUCKS GIVEN**". Unveiled are two songs, two distinct yet correlated overtures. Opening with a mid-paced offering of grim Black Metal, we reach the finale with a slow invocative instrumental that resonates as an ideal conclusion to this record.

Proudly released by Altare Productions and Black Gangrene, this 4 way split LP is a mandatory Black Metal archetype in its utmost intolerant, hateful and arrogant essence.

LP - OUT NOW -

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BLACK GANGRENE

Faceless Entity's sound is astonishingly haunting with a persistent eerie and claustrophobic atmosphere. In my opinion, there is a production value that thoroughly consolidates the performance and instrumentation and hatches this ancient ghostly, unsettling cold sound. Is this sonic landscape at all deliberate and/or does it have a connection to the themes that you aesthetically explore?

Of course, some preliminary considerations lay at the foundation of each session. Yet they are indefinitely altered in ways unexplainable after each time we engage in summoning the atmosphere you speak of. The remains of our considerations always seem to shimmer through the sounds.
Hence we have never thought most releases through. This indeterminateness reflects our visions of death and what lies beyond it.

The Throat has had a primordial impact on the most despicable, deranged sounds that have been spawned from the bottomless pits of the Black Metal underground, especially coming from the Netherlands and the Bosnian Black Plague Circle. What can you tell us about your relation to this Dutch label - one which has released the Faceless Entity's demos - not only as the one which has been releasing several of your projects, but also as an enthusiastic consumer of Raw Black Metal? What do you think is the role that this label has been having in the underground scene and what do you think will be its legacy?

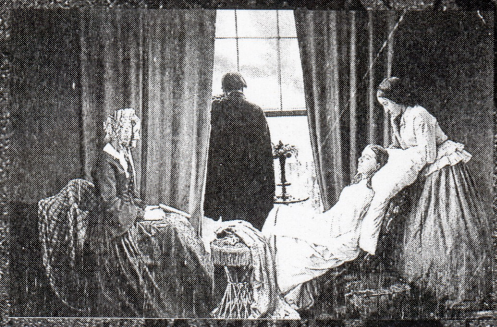
One of the members of Faceless Entity runs The Throat, the other members have all had music released through The Throat.
The initial idea behind The Throat was a way of releasing cassettes of a small group of artists based in The Netherlands because no other labels were interested in doing so. By now The Throat has a few more artists on its roster, but it will always remain small. The roots are still intact. The Throat has always been very small but will most likely last a while; the main thing that keeps the label running are a core of people that have shown continued support to the label and its material, have given honest feedback, some even showed ways to improve the label. They are of value and they certainly know who they are.
There will, most likely, be no legacy. All what will remain are some vague memories that reside somewhere in the back of the mind during the days when we have all, hopefully, grown weary of life. In years from now some youngster might pick up one of our cassettes and we genuinly hope it might inspire him/her to create their own music.

Forever mourning the living and the dead.

Faceless Entity I / II / III

Faceless Entity

Spectral howls, wailings of demoniac insanity, psychotic quarrels. Enter the ghostly voice of the Faceless Entity. Unhinged, deranged Raw Black Metal is the ultimate rite from which the curse takes form. We gathered with these spectral Entities of the underworld and with us brought forward the knowledge of the dead.

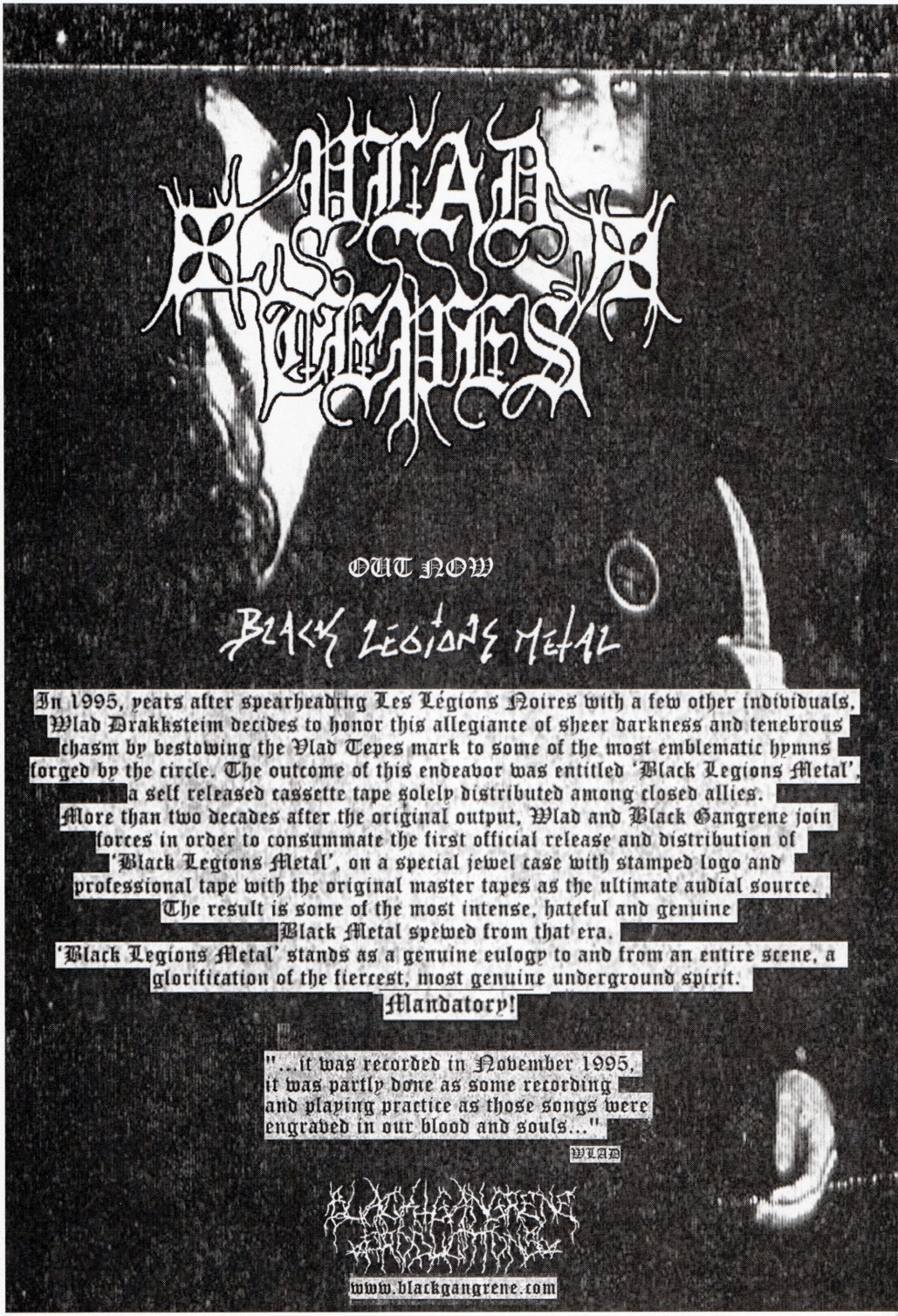


Faceless Entity is one among the startling musical entities you express yourself with. What prompted you to give birth to this cryptic creature and in which way would you take upon it in light of your other projects, both in performance and concept terms?

A mutual sense for atmosphere and spiritual metaphysics defined Faceless Entity from the start. All members have been inspired by the obsession with the finiteness of life, death and what awaits or does not await beyond it, and they all have shown this in other projects as well.

Faceless Entity's demos strike me as ceremonies of impulse and spontaneity devoted to the establishment of an oppressive climate of menace and obsession. Considering the dispersion of the group's line up between the Netherlands and Bosnia and Herzegovina, how do you create, execute and record for Faceless Entity? Is improvisation and momentum a fundamental facet or an individual process that is condensed and unified subsequentially?

Improvisation and momentum are key to Faceless Entity, and possibly the only ways of attaining the spontaneous connections in what we can only name after the act with existential uncertainty. So far all recordings have been made in The Netherlands. International borders are not and have never been an issue.



In 1995, years after spearheading Les Légions Noires with a few other individuals, Wlad Drakksteim decides to honor this allegiance of sheer darkness and tenebrous chasm by bestowing the Vlad Tepes mark to some of the most emblematic hymns forged by the circle. The outcome of this endeavor was entitled 'Black Legions Metal', a self released cassette tape solely distributed among closed allies.
More than two decades after the original output, Wlad and Black Gangrene join forces in order to consummate the first official release and distribution of 'Black Legions Metal', on a special jewel case with stamped logo and professional tape with the original master tapes as the ultimate audial source.
The result is some of the most intense, hateful and genuine Black Metal spewed from that era.
'Black Legions Metal' stands as a genuine eulogy to and from an entire scene, a glorification of the fiercest, most genuine underground spirit.
Mandatory!

"...it was recorded in November 1995, it was partly done as some recording and playing practice as those songs were engraved in our blood and souls..."

WLAD

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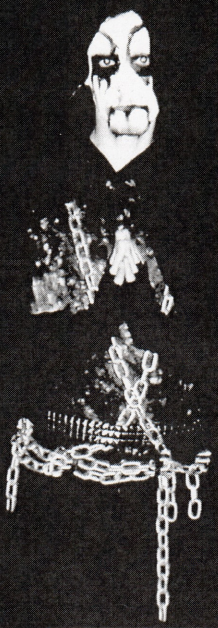
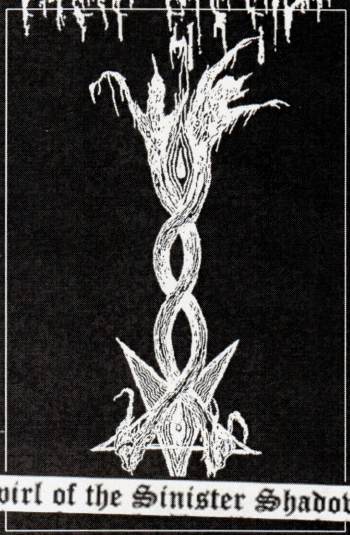
OUT NOW

"Blood is drained to Our vile's spirit..."

Avé Sathanas!



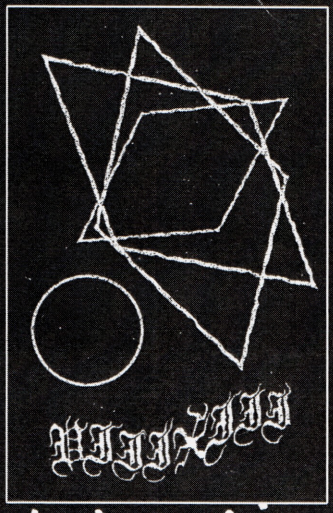
MONS VENERIS



'Swirl of the Sinister Shadows'

'Swirl of the Sinister Shadows' hosts two psalms from the Devil's unfathomable abyss, two chants from the unearthly void that drench our vessels and resound in the vacuous netherworld.
Mons Veneris is a shifting form but not of essence. Be it with unembodied sinister howls or chaotic snarls of six-string terror, the whole destructive and creative force is the same, the one that lurks Below. Interchangeable to the audial haze, the artwork manifests the insidious and abstract approach illustrative of the creator's metaphysical spectrum.
By will or harm, Black Gangrene is once again proud to propagate Mons Veneris' wraith under Satan's eye, a shared vision of subterranean might.

OUT NOW



An immense veil of ghoulish morbidity. That is the vision and aura maneuvered by spectral bosnian project, Vrasesinerezve. On Demo II, we are engaged on a treacherous crossing lavished by solemn keyboard touches with funereal intensity, on an obscure ambient liturgy akin to an authentic black mass. No vocals are conferred during the 30-plus minutes of this demo but an ontiest spiritual venture, discarnated from human semblance as it singularly carried out by the spirit of the dead.

The artwork projects the disembodied aura of the recording, an exalting blend which utterely bestows the overall atmosphere of this release.

Limited to 50 hand-numbered copies, Black Gangrene manifests once again its devotion to the utmost sinister essence of the underground.

BLACK GANGRENE

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